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Ten Spanish Farces of the 16th, 17th and 18th Centuries. Edited with Notes and Vocabulary by G. T. NORTHUP. Boston: Heath & Co., 1922. Pp. xxxvii+231.

This book, which will be found very useful in "survey" classes and in Spanish-drama courses, offers the seventh *paso* of Lope de Rueda ("*Las aceitunas*"), Cervantes' *Entremés de la Cueva de Salamanca*, two *entremeses* attributed to Cervantes (*Los dos habladores*, *Entremés de refranes*), Quiñones de Benavente's *El doctor y el enfermo*, four anonymous interludes (*Entremés del espejo*, *Juan Rama comilón*, *Los buñuelos*, *El hambriento*) and, finally, *Las tertulias de Madrid* of Ramón de la Cruz.

The introduction combines a clear and convincing account of *entremés*, *paso*, *sainete* and *zarzuela* with sketches of the life and works of the various authors, and with details of sources, analogues, editions, and translations of each item in the collection.

With one exception the author's choice seems fortunate: the anonymous *Entremés de refranes*, a *tour de force* of no dramatic value, is included merely as a "convenient approach to the study of proverb-lore."

The introduction is well written and interesting. The history of *entremés* and *paso* is not quite clear yet, and overmuch detail was not needed, but perhaps the first occurrence of the word *entremés* (Milá, *Obras*, VI, 235) was worth mentioning. The slap-stick scuffle at the end of the *entremés* is a good point, not usually brought out. Not only Tirso de Molina, but before him Berganza in the *Coloquio de los perros* and after him Caramuel in his *Rhythmica* ("*explicit fustibus*") stand witness to the truth of it. The influence of the *Commedia dell' arte*, very plausibly presented and extremely probable on general grounds, is still, of course, awaiting research. Students of the Spanish drama will recognize Professor Northup's indication as a valuable lead, although here it may perhaps have been taken too much for granted.

The first known *entremés*, the *Entremés de las esteras*, might have been mentioned, the more so as its main incident reappears in the *Entremés de los habladores*. The gallery of "*Lope's Comic Types*" (p. xv) cannot be credited in its entirety to Lope de Rueda, but must be considered as a composite, drawing also from other and later sources, which supplied such types as the *sacristán*, French pedlar, *montañés*, *gallego*, *arbitrista*, astrologer, etc. The barber, I believe, appears only once in a play of Rueda. So does the *estudiante*. On the other hand, Lope de Rueda did create such important types, not mentioned here, as the *lacayo valentón* and the professional *ladrón*. It is true, as Professor Northup remarks on page xxvii, that "now and then some obscure writer surpassed the farces of more distinguished authors." The *Segundo entremés del testamento de los ladrones* (first part unknown), published by Paz y Melia in the *Revista de archivos* (VII, 371-75), might have been referred to as a case in point.

The editor has consistently tried to print the best available texts. In the case of the *Entremés de los buñuelos*, based on the text of an undated *suelta* and not on the Pamplona edition of 1700, the reader wonders why the two eighteenth-century manuscripts in the *Biblioteca Nacional* were not consulted, and how the editor can judge by the first and last lines as to their conformity with his text.

Las tertulias de Madrid will probably suggest to some of the readers familiarized with proverb-lore, that its source may be the more specific proverb: *Echate a enfermar/ verás quien bien y quien te quiere mal* (Sbarbi, I, 97). The *entremés* of *Colondrino y calandria* (Cotarelo, I, 76 ff.), it will be remembered, is just an illustration of another proverb: *No creays marido lo que vierdes/ sy no lo que yo os dixere* (Sbarbi, I, 122).

The introduction ends with a bibliographical note, which in part repeats indications given before. The illustrations are simple but pleasing. The notes are adequate and nowhere shirk the many difficulties of the text.

In view of a possible second edition I offer here some remarks and corrections. Rodríguez Marín's reference to *noramaza* as a softened form of oath peculiarly suited to Don Quijote's *ama* does not prove the preference of women for this form (p. 141). Correas made a similar affirmation about *para mi santiguada*. *Noramaza* is, at any rate, used frequently by men. In *La Cueva de Salamanca*, line 150 (p. 146), *barbero* seems to me the correct emendation. A *barbero romancista* is not a "ballad-singing barber" but a barber who does not know Latin. Cristina's retort to the *sacristán gramático* makes that evident. Berganza in the *Coloquio de los perros* declared: "Hay algunos romancistas que en las conversaciones disparan de cuando en cuando con algun latín breve y compendioso, dando a entender a los que no lo entienden que son grandes latinos, y apenas saben declinar un nombre ni conjugar un verbo" (*Novelas ejemplares*, ed. Rodríguez Marín, II, 249). The term *cirujano romancista* was current. With regard to *bernardinás* (p. 153) (also *bernaldinas* or *berlandinas*) a good example for comparison is the passage from Cervantes' *El laberinto de amor*, I, quoted by Rodríguez Marín (*Rinconete y cortadillo*, Sevilla, 1905, p. 385) in a note which points out how modern dictionaries uniformly repeat the mistake of the *Diccionario de autoridades*, in defining *bernardinás* as *valentonadas, bravatas y palabras jactanciosas*. The (*cuatro*) *efes* (p. 153) are also referred to by Tirso, *Don Gil de las Calzas verdes*, III, 6. In the *Rimas del Incognito* (ed. Foulché-Delbosc, *Revue hispanique*, XXXVII [1916], 359) they are given as *fea, fría, flaca, y floxa*, and the four *s's* of love are mentioned in the traditional order. The sixteenth century knew these (Perálvarez de Ayllón, *Comedia Tibalda*, ed. Bonilla, p. 57) and sometimes increased them to five, adding *spléndido* ("el menor Aunes," *Sermón de amores*, *Rev. hisp.*, XXXVI, 595 ff., ll. 268 ff.). See also Rodríguez Marín's note to *Don Quijote*, I, 34. Sbarbi (VI, 268) gives a parody of the above-mentioned four *f's*, namely *las cuatro ffff de las sardinas: frescas, fritas, frias, fiadas!* The word *flor* (p. 157) cannot be called a slang word. About

the *refrán*, *Ya pasó 'solía' y vino 'mal pecado'* (p. 159) there is a good note in the *Pícara Justina* (ed. Puyol y Alonso, III, 239). It also occurs in the *Lozana Andaluza* (*Mamotreto*, XXXIV): *ya pasó solía y vino san buen tiempo*, and with still another variant in Palau's *Salamantina*: *passo solia / y vino malauentura* (ed. Morel-Fatio, *Bulletin hispanique*, 1900, ll. 659-60. The editor suggested reading *folia* for *solia*!). The second part seems to have been dropped quite early and the first part used as a repetition of two synonyms: *pasó*=*solía*, with the meaning: "Well, that's all over!" Encina has it (my punctuation and accentuation):

Eso fué, pasó, solía;

Tiempos fueron que pasaron.

[*Teatro*, ed. Asenjo Barbieri, p. 283.]

Also Tirso de Molina:

Narcisa: ¿No es Sirena ídolo vuestro?

¿No la amais?

César:

Pasó. Solía.

[*Celos con celos se curan*, III, 5.]

This meaning might also fit better into the *Entremés de refranes*.

Echarlo a doce (p. 42) does not mean "start a row about it" (p. 159) or "pretend to be angry" (p. 200) but "let things go, regardless of consequences." Rodríguez Marín has a long note about it (*Rinconete y Cortadillo*, pp. 451 ff.).

However, in spite of a few mistakes, the notes are of unusual excellence. The vocabulary has been carefully prepared. Altogether this edition reaches a very high standard and should be warmly welcomed as a useful class text and a valuable contribution to scholarship.

JOSEPH E. GILLET

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